# High Art in Hats Engrossing Topic Of Miss Quaintrell's Classic Talk



## Lecturer Discourses Upon Fashion, and Many Secrets Are Revealed.

### By AMEER MANN.

"Art in Millinery" was the subject of a lecture by Miss Qaintrell at the Arts and Crafts Institute, 1700 Ninteenth street northwest. The history of the 'art" was traced from 450 B. C., when hats are believed to have first come into use, until the 1907 horse show, when the feminine headgear is said to have obscured the horses from view.

It was refreshing, to say the least, to learn that hat-making is considered art. I confess I was disillusioned by the lecture, having long cherished the idea that most women's hats were nightmares, anything but artistic. Now that where in the "art" lies has been elucidated, all is as clear as Potomac river mud. There's an art in being artless, and makers of the stunning creations of this season seemed to have established permanent claim to pre-eminence in that

branch of art. Miss Quaintrell had much to say about the size, elaborateness, gaudiness, and queerness of hats of ye olden days, and as I sat there in the sea of femininity I scanned many faces for indications of pinching shoes. Evidently there was no pinching. The adverse comment anent hats was directed to milady of ages embalmed, buried, and forgotten. The idea of a twentieth century girl or women wearing a large, gaudy, or queer hat is ansurd, and that accounted for the fact that no discomfiture was experienced by any of the ladies who sat in rapt attention listening to what Miss Quaintrell had to

Quaintrell said:

'Hats of today can be summed up in three words-large, larger, largest. 1 think never before since the world be-gan have women tried to wear such enormous hats. I looked backward to find something about head covering, and kept pushing further and further back until I reached a smot where I could until I reached a spot where I could find nothing authentic about headgear at all. Perhaps they ware

at all. Perhaps they were none during those days.

"If we go back to the earliest mention of feminine costume, we must begin our inquiry with the Greeks, about 450 B. C. We will confine ourselves to the outdoor garments worn by the Greeks. They had not begun to wear hats, but wore a garment called the himation, which they were much as a Scotchman wears his plaid or shawl, with the exception that the women wore it up over the backs of their heads in some indescribably graceful fashion.

### Dissatisfaction Starts Fashion. "Dissatisfied with this head covering.

the fair Athenians brought into use a separate piece of cloth. The next step forward was the cap which covered the hair entirely, protected it, and held it in place. The first actual hats came next. They were circular in shape, made of some stiff, unwieldly material, and were perfectly flat, without crown or anything else to fit the head. This was called the Thessallan hat, and may be round in terra cottas from Tanagra and

round in terra cottas from Tanagra and in Pompellan paintings.

"We started our search for hats with the year 450, we have now reached the year 305. About this time appeared a high pointed hat of Perstan origin, and aso the tiara, which answered the double burpose of head covering and hair or-

lars is nothing for a hat in many places

The Stunner of 1807.

forehead in a cluster of loose pleats and

waves; on the right two large cork-

screw curls.' The bonnet was worn as a jockey bonnet, made of diamond straw,

of the creations.

and I have seen more than one hat that went considerably over \$100. We seem looking backward to those exnament. Even at that early date we find the ever-changing demand for fashtravagances condemned by those old Massachusetts magistrates. We must have hats. We want them pretty and becoming. Some women cannot even Athens Was Their Paris. "As I rose to leave, I came upon a young damsel wearing on her head an fashions for Rome and all Italy in byinverted dishpan with a yard long black gone days. It would require hours to great difference to the wearing. They plume slung carelessly over her shoultrace the evolution of the simple hat of don't stop to consider harmony of color plume slung carelessly over her shoulder. Here I detected art in millinery, for has it not been said that "Art is creations, therefore, I shall only call your attention to the more important style of beauty.

The didn't blow his millions on the lines that bring out their particular style of beauty.

The great waite way by night, Nor mix up in the social whirl style of beauty.

"Some wee bit of a woman, with tiny, century to century in the art of feminine apparel, principally as its representative in what has come to be known
as the milliner's art. What woman does
not love a pretty hat? And I have seen

Another, with a bit of a retrouche nose,

The didn't even try to skip

With Brown's or Jones' wife
But bravely sought in every
To live the simple life. changes that have taken place from Another, with a bit of a retrouche nose, will select a hat that tilts up in front, thus accentuating the upward tendency of the nose. The French people carry off the honors of the whole world for art in millinery. They are born milliners, but they are very jealous of the American milliners. They seem to sear their laurels are going to be wrested from them.

"The question of how we shall meet "New York World." many men who could eathuse over some of the creations."

After tracing the hat lore of centuries, which none of us remember very vividly, Miss Quaintrell told of the excommunication of the wife of a British naval officer for persisting in attending church without bonnet or hat.

One of the One-Sided Effects in Use

About 1805-1807.

The question of how we shall meet "In 1807 a decidedly one-sided effect this growing demand of the day for the beautiful and artistic in our head gear without such great cost has given birth to the idea of teaching milliners in must be worn on the left side of the schools.

CHRONICLINGS. The first law of business is order, the econd judgment, and the third energy. Wit is like a flash of lightning; hun or resembles the twinkling of a star.

Knowledge and conversation are o ten by inverse proportion. On the man of science the proplet's mantle is a misfit.

No lover of Nature can remain irreligious.

Mutual help makes mutual friends.
Once an artist, always an artist.—
Heuston Chronicle.

a jockey bonnet, made of diamond straw, with a full quilting of lace over the right eye, a lilac silk håndkerchlef tied on the left side. Another description given is of a small hat of pale blue, with drapery of lilac gauze, with wreaths of silver grapes and leaves. The drapery was suspended at the right side and reached to the ground, with tassels of blue and silver at the foot. "We smile at this old-time style, but only last winter, to my personal knowledge, at a New York theater a woman prominent in social circles appeared prominent in social circles appeared wearing a large hat adorned with an immense willow plume, so that it passed around the crown of the hat and fell at the left side. INVISIBLE BIFOCAL One pair glasses with Leese Invis-1 ible Bifocal Lenses 100 - no cement equals two ordinary pairs. 0 M. A. LEESE, Manufacturing

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There was a man in our town, And he was wondrous wise; He didn't do the strenuous life Nor got the pace that files.

He didn't hit an auto up
Until he caused a wreck
From which they later picked him out
With broken bones or neck.

He didn't buck the Wall Street bunch As either bull or bear Until he'd finished up with it And left his wad down there.

But bravely sought in every way To live the simple life.

And so he lived—until one day, Just how did not appear. A street car caught him on the track And ended his career.

## FATHER'S GROUCH.

And does some funny stunts, He wears a frown upon his face, He's chilly as the pole, Since mother told him it was time 

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\*\*\* 2:52 a.m.—Sleepers.
\*\*\* 3:52 a.m.—Sleepers.
ATLANTIC CITY, 17:00, \*9:00, \*11:00 a.m.—11:00, \*3:00 p. m.
ANNAFULIS, week days, 8:00 a.m., 12:05 noon, 4:20, p.m.—\*
\*\*EVERY HOUR ON THE HOUR."
(Week caps 7:00 a.m., 10 8 p. m.)
\*\*EVERY HOUR ON THE HOUR."
(Week caps 7:00 a.m., 10 8 p. m.)
\*\*INO. \*\*10:00, \*1:00, \*2:00, \*2:00, \*3:00, \*3:00, \*9:00, 19:30, \*10:00, \*1:00, \*2:00, 19:30, \*2:00, 19:30, \*10:00, \*10:30, \*2:30, \*2:30, 14:00, 19:30, \*10:00, \*10:35, \*11:35 p. m.

\*\*WESTWARD.
\*\*CHICAGO. \*\*2:10 a.m., \*12:2. \*5:30 p. m.
\*\*CINCINNATI ST. LOUIS. and LOUIS-VILLE, \*9:10 a.m., \*1:22, \*9:10 p. m.
\*\*COLUMBUS, \*5:30 p. m.
\*\*WINCHESTER, \*9:10 a.m., \*1:22, \*9:10 p. m.
\*\*WINCHESTER, \*9:10 a.m., \*1:30 p. m.
\*\*WINCHESTER, \*1:10 a.m., \*1:30 p. m.
\*\*PREDERICK, \*18:20, \*10 a.m., \*5:30 p. m.
\*\*Jaily, \*\*Except Sunday, \*\*Sunday only.
\*\*TELEPHONES at all of the following Ticket Offices: 14:17 G St., Tel. Main 1:81: 6:19 Pennsylvania ave., Main 278. New Union Station Ticket Office, Tel. Main 1:80: 6:10 pennsylvania ave., Main 278. New Union Bureau, Main 789. m. p017-17

NOTICE—Following schedule not cuaranteed.

9:06 a. m. daily.—Seaboard Mail. Through coaches and Pullman sleepers 'o Savannah and Jacksonville. Through sleepers Washington Hamlet and Hamlet to Atlanta and Birthing cars.

MEDICAL